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BANDWAGON

1954, Vol. 2—FEBRUARY

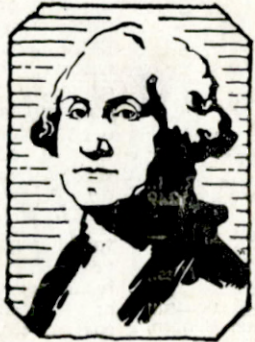
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WASHINGTON

EARLY AMERICAN CIRCUS FAN



The Circusiana Magazine

CIRCUS HISTORICAL SOCIETY

Founded in 1939

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The Editor Says

THE TREASURER REPORTS

It has long been a topic of interest to the members of the Circus Historical Society, about how much money we have in the treasury. I became the Treasurer on January 1, 1954, and resolved at that time to give regular reports to the members as to the condition of the treasury. Here is what I have to report.

As of February 15, 1954, I have collected \$51.25 in dues, subscriptions to the Bandwagon, and ads in the Bandwagon. I have spent \$25.59, for such things as postage, etc. This leaves me a balance on hand of \$25.66. We have as yet been unable to pay for the January issue of the Bandwagon, and of course are unable to pay for this one either.

Walter Pietschmann, past treasurer of C.H.S. has not as yet furnished me with a report of what monies he had in the treasury when he went out of office. Bette Leonard, President of C.H.S. has written to him, asking him to make such a report. I know that Walter is a very busy person, and is away from home quite a good deal of the time. So I am not worried about his report too much, though I would like to keep things paid up.

It is my intention to furnish you a detailed report of the treasury twice a year—July 1 and January 1. I sincerely hope that this policy will help everyone to understand our problems in regard to finances.

ROBERT C. KING,
Treasurer C.H.S.

Frank Kindler of St. Cloud, Minnesota, C. H. S. No. 62, has recently been made a Life Member of the Circus Historical Society.

David Jackson, who we reported in the last issue is in the Service, is now in Germany. We are sure he would like to hear from any of the members who would like to write to him.

His address is:

Pvt. D. K. Jackson,
RA 18639558,
Hq. Co. 28th Inf. Division,
A.P.O. 111, P. M., New York City.

The Calliope, Its Origin and Appreciation

By Richard E. Conover

While the idea of the calliope probably occurred to the first individual who attempted to produce two steam whistles of the same pitch, J. C. Stoddard of Worcester, Massachusetts, is generally credited with its invention, since the earliest United States Patent was issued to him. This is Patent No. 13668, issued October 9, 1855. The following news item published in the April 1, 1851, edition of the Dayton (Ohio) Journal and Advertiser revealed that at least one such inventor predated Stoddard by four years. The Dayton paper credited the New Albany (Indiana) Bulletin for the original article.

MUSICAL STEAMBOATS

"Jenny Lind is about to be thrown in the background by a process of music making recently discovered by Mr. William Hoyt of Dupont, Indiana. Mr. Hoyt asserts that he has invented a plan by which music can be produced on steamboats, of the softest and most pathetic character by the agency of steam. His method is, to place across the boilers in a horizontal position a pipe of such length and size as may be proper for the purpose; both ends of course are tight. In or near the center must be a connection to let steam into the pipes. Upon the top of the horizontal pipe are placed seven or more small pipes in a perpendicular position, and at a suitable and convenient height, and in the top of these are inserted whistles of different sizes and tones. These whistles are so constructed as to turn up or down in such a way as to regulate the sounds while turning them, and a set of keys have also been introduced to let on the steam or shut it off when necessary in the same manner as the pedals press on a piano. Mr. Hoyt thus speaks of his discovery: 'I am satisfied that music can be made on a boat or locomotive as well as it can be played with a brass instrument, and much cheaper, much louder, and without any loss of steam, as there is always a surplus while landing, whilst at the wharf and when leaving. It is my candid opinion that the Western boys will hear "Old Dan Tucker", "Auld Lang Syne", etc., played in Western waters by steam at a distance of ten miles.'"

In August of 1953, I examined the original file for the Stoddard patent application which is now deposited in Room 2-W of the National Archives in Washington, D.C. I found that the patent application was filed on the 3rd of September, the month before it was issued; that there were no interference actions with other inventors; and that Stoddard was allowed all of the claims he requested. These claims were:

(1) "I claim the musical instrument herein described consisting of a number of what are commonly known as steam whistles of such tones as to produce a musical scale arranged in a convenient manner upon a steam chest, chamber pipe or generator, and furnished with valves and a rotating studded barrel, finger

keys or other suitable mechanical means of opening the said valves to allow the escape of steam or air to the whistles substantially as herein set forth.

(2) "As a part of the said musical instrument, I claim the within described valve with its two puppets and seats of unequal size and with one end of its stem exposed to the atmosphere."

Examination of Claim One reveals that it covers the basic instrument **plus** a rotating studded barrel which operates the whistles similar to the familiar Swiss music box. Claim Two covers only a particular type of improved valve. The drawing and disclosure in the patent application do not indicate that Stoddard considered that he invented the basic instrument but only the additions and improvements which he claimed. If the inventor had wished to claim the basic idea, he would have filed at least one more claim. This claim would not have mentioned the studded barrel record attachment. Also, it is standard procedure for inventors to file claims for as broad a concept of their idea as they think will be allowed.

In any event, calliopes were produced and one of them eventually found its way to Australia with the Cooper & Bailey Circus. Judging from the following letter which the management received, the original of which is now in the McCaddon Collection at Princeton University Library, Sweeney's sister, Lucille, was not the first disturber of the peace!

Adelaide

March 2, 1878

To the Manager of
Cooper & Bailey Circus

Sir:

We have been highly delighted amused, and, I may say, instructed by your grand show during its short stay in our village, and could have wished its stay lengthened but for one thing. That one thing is what the bills call "**The Steam Piano**". Your show would be perfect but for this—it is the one **grand blot** of the affair. Those horrible and fiendish sounds it emits at morning, noon, and evening may be music to an American or South Sea Island fancy, but to the people of Adelaide, who are just emerging into civilization, and not yet cultivated up to that standard, the sounds appear more like what we are accustomed to hear described as **shrieks from hell**. So, my dear sir, for God's sake, take the first offer you get for this infernal machine, and clear it out speedily. We villagers will think all the more highly of you and patronize you more largely in future.

Already two of my neighbors have been driven into a lunatic asylum, and a third one—a steady, sober going Good Templar has taken to drink, and brought his family to the verge of ruin. The discordant tones of the steam piano have been the cause of it all.

Yours truly,

Paterfamilias

This only goes to prove that either Mr. Bailey's calliope was horribly out of tune or else the Australians simply do not appreciate the finer things of life.

Notes From A Press Sheet, 1907

Sent in by Bob Taber

In the Golden era of the circus the Cole Brothers advertising was always worded in a catchy way as evidenced what the Rolla, Mo. newspapers carried when announcing the coming there on September 28, 1907 of that well known show. "Coming soon, earth's mightiest and best, ask anybody. You've been waiting for these three big rings, three huge stages, three equine fairs, three combined menageries, three special trains. The one you know and like with countless, costly, peerless features, Cole Bros. World Toured Famous Shows, coming in all their entirety with 103 cages, dens and tableaux cars.

"Here you will see the all supreme sensational surprise in this triple modern hippodrome with invincible artists in death defying feats twice daily. The circus will bring 1,100 people, horses and rare animals, 300 premier performers.

"This is America's only amusement enterprise that has circum-navigated the globe.

"All the tents are sun and waterproof with seats for 11,000 people. This enterprise brings here everything that wealth can procure, culture, suggest and experience conceive."

Features advertised were a bit different than those featured with other outfits the same season. Announcements was made that there would be a great Black Bacterian camel direct from the mountains of Hindoo Koosh. This was claimed to be the only one ever seen in America.

"They're never happy unless they are mad," was the claim made of the black tigers. "We own the only ones ever seen anywhere on the globe. Our tent zoo contains species of earth's rarest creatures.

"Something really new, M'lle D'Zizi, the charming Parisian Belle in a fearful, frightful flight soaring Death's arch. This is the most sensational feature act ever conceived. It will be given absolutely free on the circus grounds twice daily, immediately after the street parade and again at 6:30 p.m. She is the only living woman, who rides a bicycle down a steep incline into space and across a 55 foot yawning death-trap. In the course of her flight she jumps a gap over elephants in line with still more startlers to follow in the free exhibition.

"Watch and wait for the big street parade at 10 a.m. In this overwhelming moving procession miles in length will be open dens of fierce wild beasts, herds of elephants, camels, ponies, horses, five bands and many all new exclusive new novelties."

Two performances were announced for presentation in the all rain and sun proof tent. Doors would be open one hour in advance of the circus opening at 2 and 8 o'clock to all patrons, a tour of the peerless, triple menagerie and enjoy the musical festival by Prof. Tinney's celebrated International brass band.

Among the featured performers was the Martell family of bicyclists.

Ringling Brothers' First Circuses Held In Iowa Town; Charge: 10 Pins

Sent in by Frank Kindler

Pioneer Press News Service

McGREGOR, IOWA—Up Walton Hollow—in this Iowa village in the Mississippi river hills the streets are "hollows"—the local historical society has just set up a marker in front of a little house. It reads: "The Ringling family of circus fame once lived in this house. John Ringling was born here in 1866."

The house, now the humble dwelling of aged Mrs. William Claudy, is beside the highway leading from McGregor to a state park. It is partly hidden by a tangle of bushes and undergrowth. A rickety bridge over a wide ditch leads to the house. The woodshed, remembered by old residents of McGregor to have had a board in it on which the Ringling boys had cut their initials—is gone, but the house where Mr. and Mrs. August Ringling and six sons lived and John Ringling was born is little changed.

The records of the McGregor Historical society contain many reminiscences of the life and doings of the Ringlings when they lived here—stories of McGregor men and women, now gone, who were in school and Sunday school with the Ringling brothers, and played circus with them in the backyard of their house.

The Ringlings lived in McGregor 12 years in the 1860s and 70s. Four of the boys were born here—Alfred in 1861, Charles in 1864, John in 1866 and Henry in 1869.

Family Was Poor

Father Ringling was in the harness-making business in McGregor. Though a hard worker and highly skilled, he had a desperate struggle to make a living for his large family in competition with two other harness-making establishments. The Ringlings were poor in all their years here.

The home of McGregor's mayor, William Walter, former home of the mayor's father, the late Dr. John Walter, stands on Main street on the site of August Ringling's first harness shop. Mr. Ringling later bought a lot across the street and moved his shop there and the family lived in a house on the lot. Shop and house were next door to a furniture factory operated by John Walter's father, Peter Walter, and the Walter children and the Ringling boys were playmates.

In the back yard of both the house on Walton Hollow and this later one on Main street, reminiscences of Dr. John Walter and other old McGregorites, tell of the circuses the Ringling boys used to give. Neighborhood boys took part in these shows, but the Ringling brothers were easily the best performers. Particularly did they steal the show, after Dan Rice had brought his circus to McGregor one summer day, and all the Ringlings had gone to it on a family pass given Father Ringling for a repair leather job he had done for a trapeze performer.

Ten pins was the admission fee at first for Ringling Brothers show, but the performance grew to be so popular with the youngsters of the town, that once a penny was charged. An old white horse belong-

ing to a neighbor who neglected it, was a favorite with the Ringling boys and it was on its sway back they attempted their first "bare-back" riding.

"They used to get the old horse and ride it around and try to perform on it, and the rest of us children would follow them, and cheer them or poke fun at them when they fell off," recalls Mrs. Emma Benjamin, who was one of the Walter's children and is living in Cincinnati with a daughter.

As Al and the older boys grew up they helped father in the harness shop.

The Ringling family was well known and respected in McGregor—the father for skill and upright conduct, the boys because they were well-behaved—when the family left McGregor, because they couldn't make a living here.

Sons Return

A few years later the older sons came back from Baraboo, Wisc., with a little traveling show, the humble beginning of what was to be "the world's greatest."

They pitched a little tent for the show, so the story lives in reminiscences kept by the historical society—on a vacant lot back of Sam Peterson's store. A clothes line to hold the tent in place was borrowed. George Williams, an old fellow who worked as a plasterer and played the fiddle, was secured for the orchestra. The Walter's Family Band had been organized by then by Peter Walter, and because of friendship ties, volunteered to play outside the tent before the evening performance. From Alonzo Boyle, Al Ringling borrowed a plow. Balancing this on his chin in the circus, was a stunt of Als and the star act of the show. Two of the other brothers performed on parallel bars.

From McGregor, the Ringlings took their show across the Mississippi to Prairie du Chien, Wisc. Three small flat boats carried the luggage and the Ringling brothers rowed the boats. The Walter's played for their little show at Prairie, too. When the Ringlings some time later had progressed to a small wagon show, and come this way again, they had the Walters play for them at several Iowa and Wisconsin towns. The band made a hit, and the Ringlings and Walters, being such good friends, Al proposed to Father Peter Walter that he go into partnership in the circus business with him. Father Walter declined with thanks. He knew his own furniture-making business in McGregor held out better promise for the future.

Knowledge Helped

The knowledge the Ringling sons gained of harness making in their father's shop in McGregor was of value in later years. They could do their own repair work in the early days. Al married a McGregor girl, who was a good seamstress, and Lou Ringling, as she was known in the circus world in later years, tended to the sewing and patching, and costume-making in the struggling first years of the Ringling Brothers show.

Years ago after the Ringlings were well on the road to fame, different members of the family used to return to McGregor occasionally. Particularly Mrs. Al Ringling whose sister lived here. Once the Ringlings showed their kindly remembrance of the boyhood home town by sending a message of sympathy and a check when McGregor was in hard straits after a flood.

CALLIOPE INCLUDED

Beatty to Revive Old-Style Parade

(Reprinted from San Diego Evening Tribune, Friday, Jan. 29, 1954)

By Bob Thomas

HOLLYWOOD (AP)—Clyde Beatty is bringing back a venerable but faded American institution—the circus parade.

Many Americans can remember the thrill of sitting on a curb and watching the wonderland of the circus march down the main street of town. In the past decade or two, that experience has been denied youngsters.

"We haven't had a parade for 12 years," said Beatty, circus operator and greatest of the wild animal trainers. "But this year we're going to try it. I got the idea when we staged a parade while we were filming 'Ring of Fear' in Tucson. The people seemed to love it.

Has Old Equipment

"I've got some old circus wagons at our winter quarters in Deming, N. M., and I'm getting them out and painting them. We'll pull them with our jeeps or arrange for trucks in each town. The rest of the show is well equipped for a parade. We have a calliope and the animal cages have rubber wheels.

"Adding the parade will cost around \$500 a day, but I figure it will be worth it. The publicity will certainly help, and it's an excuse to let the kids out of school early in the afternoon. Merchants of the towns we play are eager for it, because it brings in business. In fact, some towns in California won't grant us a permit to play unless we put on a parade."

Season Opens March 20

The Beatty circus will move out of winter quarters March 20 for another season of thrilling children of all ages. Beatty didn't say whether it would be his last year before the big cats, but he did admit he was thinking about retiring. Although he looks much younger, he is 51 and says that it will soon be time to quit.

"I'm not as fast as I used to be," he admitted. "My wife has been putting the pressure on for me to get out of the ring. She'd like me to quit right now."

The trouble is in finding a successor. Many brave souls have applied for the job, but none seems to qualify.

"Most of them want to get right in the cage and go to work," Beatty said. "You can never handle the animals that way. You have to work around them for a long time and get to know what they're like. Each animal is different, just like humans; you must get to know their temperament and habits.

"I was a cage boy for two years before I ever got to handle the animals. But kids today don't want to bother with all that work. They want to be stars right away."

R. M. Harvey, "Mr. Circus Himself"

By L. J. Sampson, C.H.S. No. 476, Grinnell, Iowa

At the age of 83 years, Mr. Harvey is probably the Dean of General Agents. "After over 50 years as Advance Manager for the largest Circuses in America, there isn't a town or village I don't know," said Mr. Harvey.

"Take Hutchinson, Kansas, for example. That town has two railroads. If you take a show in on one line, you end up four miles from the circus grounds. The other road leads right to it. That's what I mean by experience. Knowing the angles is what saves time and money."

He likes the circus, and can talk by the hour about his experiences in booking his show into the various cities. There was the time when a southern city asked \$1,000 for a license to show there. Harvey got it cut to \$200 and a suit of clothes for the city licensing agent.

Robert M. Harvey was born and reared at Sidney, Iowa. His parents wanted him to be a minister or a lawyer like his father, who was a prominent Des Moines attorney and onetime speaker of the Iowa house. With such a future in mind, he entered De Pauw University, a Methodist school at Greencastle, Ind., determined to work his way through college, as his father had done before him.

He operated two boarding clubs at a charge of ten cents a meal—and made money. "We had everything from steak to dessert, too," he recalled.

During the Christmas holidays one year, he went to Peru, Ind., to visit classmates, and met B. E. Wallace of the Great Wallace Show. That meeting was to change his entire future—but not immediately.

After completing his college course in 1893, he and his brother, Allen, bought the Perry Chief, a weekly newspaper. It became, under their ownership, a semi-weekly and then a daily. He still owns stock and retains a lively interest in the paper.

He also owns the theater building here which he leases. His heart, however, is in the sawdust ring, and has been ever since the day in 1898 when B. E. Wallace, remembering the "boy who made money at 10 cents a meal," hired Harvey as his General Agent.

Later he went with old Barnum and Bailey Circus in a similar capacity. Harvey since has worked for Hagenbeck-Wallace, Cole Bros., Dailey Bros., and several other circuses.

After the first World War, Harvey put out "Harvey's Greater Minstrels," a colored company of first class vocalists, comedians, and musicians, a fine band and orchestra. The singing was particularly good, during the finale a young colored boy made a decided hit, singing the then popular song, "When Daddy's Star was changed from Blue to Gold." A colored magician, "Amaze" Richardson did a very clever magic routine, concluding with the Multiplying Billiard Balls, presented in a novel manner by a Master Manipulator.

Mr. Harvey has a versatile mind, therefore it would have been quite easy for him to have been a successful minister, lawyer, or

editor, but he chose the "White Tops," because of a natural love for traveling and meeting the public in his duties as a General Advance Agent.

It seems to the writer of this short sketch of the life of Robert Mitchell Harvey, that his name should be entered in Iowa's Circus Hall of Fame, along with that of John Ringling, Wm. F. Cody, "Buffalo Bill," Felix Adler, F. J. Taylor, Carl Clair, Harry L. Kelly, and many others who have made a name for themselves in some form of the Circus work.

NATIONAL CIRCUS WEEK

Paul La Valle's Band of America will again open Circus Week with a salute to same during Circus Week, June 1-7, 1954.

Circus fans and all interested in the perpetuation of a grand American institution are already making plans for a greater observance of this event in 1954.

Last year's events resulted in favorable publicity among leading newspapers and magazines, special radio programs and model circus exhibits.

An early start by individuals and groups in planning this year's observance will result in great benefit to all circus enthusiasts according to Ray Bickford, last year's chairman who is handling publicity for Circus Week.

Sponsored by the Circus Clown Club of America, whose membership comprises professional clowns of the leading circuses as well as amateurs, the observance is not confined to any one organization. It offers an opportunity for all interested in the circus, its historical and educational aspects to get on "The Band Wagon" for more and better circuses in 1954.

PHOTOS

**ANGLO AMERICAN 1883 — WM. P. HALL CIRCUS 1905
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Circus Chronology, Jan. and Feb. 1953

"Reprinted from The Billboard, January 9, 1954"

Compiled By Tom Parkinson

JANUARY

RINGLING-BARNUM's unit competed with the Santos & Artigas, Razorre and Loyal-Repensky circuses in Havana.

THE QUEEN OF ENGLAND saw the Bertram Mills Circus, London, which had some American performers.

COLE BROS.' CIRCUS entered the sponsored-show field by winning the Cincinnati Shrine contract.

Jack Mills co-owner of Mills Bros.' Circus, and family moved from Spain to Africa as they continued a talent scouting tour.

COL. C. G. STURTEVANT, 75, historian of the Circus Fans' Association and writer of much circus history, died at San Antonio.

LYDIA MILLER sold her share in Cole & Walters Circus.

RINGLING - BARNUM's seven new elephants made their first public appearance.

ADOLPH MARGOLIS, Chicago, was in charge of Rogers Bros.' Circus, which changed its name to Circus Enterprises, Inc.

CHRIS ZEITZ, retired elephant trainer, died at Kissimmee, Fla.

BEN DAVENPORT, Bill Moore and Albina Beatty announced they would operate "Wallace Bros. & Harriet Beatty Combined Circus," with Miss Beatty taking her late mother's name.

BILL BAILEY MINSTRELS, with Si Rubens, owner; Marshall Green, agent and Happy Kellems, producer, opened in Florida to play indoors.

NEW POLACK BROS.' elephants were being broken at Goebel's animal farm, Thousand Oaks, Calif., and Goebels also was expecting another shipment of elephants.

ORRIN DAVENPORTS's winter season began with a show at Grand Rapids, Mich., under Shrine auspices.

FRANK OTARI, performer, died at Sarasota.

GEORGE MYERS, former equestrian director, died at York, Pa.

MAMIE ORTON, of the famous circus family, died at Dexter, Ia.

BERT RUTHERFORD, veteran agent, died at South Houston, Tex.

PRESIDENT EISENHOWER's inaugural parade included three Mills Bros.' Circus elephants, including Burma; and Monty Montana, formerly with circus Wild West units, while Unus, finger stand, performed at the inaugural ball.

POLACK BROS.' Western unit opened at Flint, Mich.

FEBRUARY

FRITZ BRUNNER, retired animal trainer, died at Los Angeles.

HARRY MENKE, of the showboat family, died at St. Louis.

ZACK TERRELL, former owner of Cole Bros., was honored at a four-State meeting of the CFA.

CLYDE BEATTY said he warned Wallace Bros.' Circus not to use the Beatty name, and said Bill Moore would not be his agent in '53.

ARTHUR HOPPER, former general agent of Ringling-Barnum, died in New York.

TONY DIANO and Ben Davenport negotiations for combining their show properties were running hot and cold.

CHARLES WIRTH completed 50 years as a member of The Billboard staff.

MISTER MISTIN, JR., xlyophone prodigy who was with Ringling in Cuba, was signed as the feature for the circus' 1953 road tour.

WILLIAM ANTES, Ringling-Barnum radio-TV press agent, died at Madison, Wisc. Norman Carroll succeeded him on the show.

FOUR IRON JAW GIRLS with Polack Western fell at Louisville but were not injured seriously.

BEN DAVENPORT sold his show to Tony Diano, who was to operate it as Diano Bros.' Circus, with Davenport as manager.

MILLS BROS. announced plans to import several new acts and English clowns.

PETE AND AL LINDEMANN signed with Cole & Walters and Francis Kitman took the billposting brigade on Kelly-Miller.

RETA LaPearl, former performer and wife of clown Jack LaPearl, died at South Webster, O.

MRS. GUS SUN, wife of the booking agent and former circus owner, died at Springfield, O.

HAGEN BROS.' CIRCUS completed new winter quarters at Edmond, Okla.

FRANK ORMAN was named manager of Clyde Beatty Circus.

BOB MORTON, Hamid-Morton Circus, was injured in a train wreck while en route to Memphis to open his show.

BURLING BROS.' CIRCUS changed its name to Von Bros.

Street Parade of the Great Floto Show, Season of 1905

Sent in by John J. O'Brien, Sacramento, Calif.

1. Otto Floto, superintendent of parade driving Pasha, the \$9,000 Arabian Stallion.
2. Bugle Corps; horses in full dress.
3. Two mounted knights advance horse guards.
4. The Ben Hur herd of royal blooded Arabians with the giant Royal Chariot.
5. First big band chariot. Sig Zierke, band master, with sixteen soloists.
6. Queen Anne Tableau cage with the largest Bengal tigers in captivity.
7. Carved Roman open lion dens contains Sultan and his family.
8. Fancy Kentucky saddle horses, Mrs. Carrol and Mrs. Rooney riding.
9. Grecian four horse open cage.
10. The Hussar quartet; saddle horses from the Floto stock farm; Denver.
11. Big band chariot, eight Rocky mountain mustags driven by Carol Carson, famous California driver.
12. Royal Indian cage of monkeys, fifty-seven varieties.
13. Neptune chariot with the Continental drum corps.
14. Foreign exhibit, Mexican Vaqueros, etc.
15. Tableau band car, eight horses with outriders and costly trappings.
16. Miniature Happy Family van drawn by four camels.
17. Oriental tableau car drawn by the only Brahman bull ever harnessed.
18. Children's menagerie cage, eight ponies driven by Master Tony Ross, formerly jockey to King Edward.
19. Italian veranda cage of Lamas from the forbidden Land.
20. The Royal India Zebra carts.
21. Oriental band, Shetland team.
22. Eight of the Sultan's favorites; camel trip across the Desert.
23. Herd of Asiatic trained camels, the largest ever captured.
24. Children's annex. Australian hammock den of kangaroos; eight ponies from Floto's Shetland farm, Denver.
25. Queen of the parade, in embossed solid copper Houdah from Bombay, India, introducing "Mamma Mary," the largest elephant in America.
26. Trilby, trick clown elephant.
27. Open leopard cage mounted on the educated elephant Frieda and the great Floto herd of performing elephants.
28. Patrol wagon with funny clown chorus.
29. The comedy bicycle riders.
30. Grand German orchestral calliope tuned to concert pitch. Prof. Frederick Jewell, soloist, drawn by six musical horses from Floto's equine college at Denver.